



MUSIC OF THE AMERICAS

Penticton, BC March 8, 2007

Edmonton, AB March 10, 2007

Regina, SK March 12, 2007

Saskatoon, SK March 13, 2007

Vermilion, AB March 14, 2007

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VANCOUVER CHAMBER CHOIR

The Vancouver Chamber Choir is Canada's outstanding professional vocal ensemble. Based on the Pacific Coast in British Columbia, conductor Jon Washburn and his 20 singers are noted for diverse repertoire and performing excellence. The ACDA Choral journal has declared the VCC to be "as fine a vocal chamber group as any in the world today." In 1998, the VCC and Jon Washburn won the Margaret Hillis Award for Choral Excellence for their outstanding contribution to the choral art. Mr. Washburn and the Choir were honoured with two awards at the 2000 Chorus America Conference, including the prestigious Louis Botto award, given in recognition of Washburn's innovative and entrepreneurial spirit in the development of a professional choral ensemble of exceptional quality.



The Choir impresses audiences with the depth and range of its repertoire and interpretive skills. Their concerts can include music from chant to folksong, traditional to avant-garde, a cappella to orchestra or jazz trio; Jon Washburn is noted for devising innovative and fascinating programmes and unearthing hidden choral treasures. The singers delight in acquiring foreign language skills and have sung in over 35 languages. A leading advocate of Canadian music and composers, the Choir has commissioned and premiered more than 170 new choral works in the last 30 years.

The Vancouver Chamber Choir has been performing at home and across Canada since its formation in 1971 by conductor Jon Washburn. The ensemble has gained international distinction through tours to the United States, China, Hong Kong, Finland, Russia, Ukraine, Estonia, Latvia, and Lithuania. In 1994, they sang in Korea and Japan, where they were awarded gold medals and the overall Grand Prize in the 11th Takarazuka International Chamber Chorus Competition. During the summer of 1997, the Choir completed a highly successful tour of Germany, France and the Czech Republic, and in March 1999 they were featured guests at the National Convention of the American Choral Directors Association, performing to an audience of 6,000 of their peers. During the 2002-2003 concert season the Choir performed in Latin America's most prestigious festival, Festival Cervantino in Guanajuato, Mexico and at the 2002 Taipei International Choral Festival. In September 2004 the Choir participated in the Tokyo International Performing Arts Festival with performances in the Takemitsu Memorial Hall in Tokyo's Opera City complex as well as in Yokohama's Minato Mirai Concert Hall.

In addition to touring and a busy season of concerts, broadcasts and recording in Vancouver, the Choir offers an annual array of educational programmes: the *National Conductors' Symposium* for advanced choral conductors, *Interplay* workshops for choral composers, *Focus!* for college and university music students, *OnSite* for elementary and secondary schools, *Neverending Song* for elementary students, the biennial *Young Composers' Competition* and various on-tour residencies and workshops.

The Vancouver Chamber Choir sings frequently with distinguished artists and ensembles such as The King's Singers and Chanticleer, the Stockholm and Moscow Chamber Choirs; conductors Eric Ericson, Frieder Bernius, Tõnu Kaljuste and Andrew Litton; singers Ben Heppner, Maureen Forrester, and Ian Partridge; guitarist Paco Peña, the Canadian Brass, Ancient Cultures, the Turtle Island String Quartet and many others. They can be heard on CBC radio in Canada and have been broadcast on National Public Radio's *The First Art* in the United States. They have released over 40 recordings and CDs, including several devoted to Canadian composers such as R. Murray Schafer, Imant Raminsh, Stephen Chatman, Healey Willan and Jon Washburn.

The Choir's 1995 Healey Willan disc (EMI/Virgin Classics) was nominated for a Juno Award and won the award for Outstanding Choral Recording from the Association of Canadian Choral Conductors. Their most recent release is *Finding the Still Point music for healing*.

JON WASHBURN

Jon Washburn is the Conductor and Artistic Director of Canada's outstanding professional vocal ensemble, the Vancouver Chamber Choir. Well known internationally for his mastery of choral technique and interpretation, Washburn travels widely as guest conductor, lecturer, clinician and master teacher. He is also an active composer, arranger and editor and has had many compositions published, performed and recorded around the world.

Washburn's early musical experience was wide-ranging and eclectic. As a teenager, he was a jazz bass player and band leader. At university he became heavily involved in musical theatre: acting, singing, conducting and stage directing. After earning a choral conducting degree at the University of Illinois and pursuing musicological studies at Northwestern and the University of British Columbia, he became involved in Baroque and Renaissance music as a busy professional viola da gamba and violone player.

He has taught at the secondary, college and university levels, including a stay as Artist-in-Residence at Simon Fraser University. Even his part-time jobs have been musical, such as radio host for "Choral Concert" on the CBC Stereo network, and stints as music engraver and music librarian. For half a decade he shared the artistic direction of Masterpiece Chamber Music with his wife, pianist Linda Lee Thomas.

In 2001 Mr. Washburn was named a Member of the Order of Canada (the nation's highest civilian honour) and in 2002 received Queen Elizabeth's Golden Jubilee Medal in recognition of his lifetime contribution to Canadian choral art. Mr. Washburn received a Distinguished Service Award from the Association of Canadian Choral Conductors in the spring of 1996 and the Louis Botto Award from Chorus America in June 2000. This award was presented in recognition of Washburn's innovative and entrepreneurial spirit in the development "of a professional choral ensemble of exceptional quality". In June 1998, he and the VCC were awarded the Margaret Hillis Award for Choral Excellence. Mr. Washburn was also awarded with the Friends of Canadian Music Award 2000 by the Canadian Music Centre and the Canadian League of Composers in recognition of his outstanding contribution to Canadian composers' music.

VANCOUVER
CHAMBER CHOIR

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Emily Cheung
Alicia Hansen
Natasha Neufeld
Lorraine Reinhardt

ALTOS

Jennifer Andersen
Fiona Blackburn
Magali Coustalin
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VANCOUVER CHAMBER CHOIR
JON WASHBURN, CONDUCTOR

MUSIC OF THE AMERICAS

PROGRAMME

Misa Caribeña [Cuba]

Kyrie

Sanctus

Electo Silva
(b. 1930)

Magnificat Secundi Toni [Mexico]

Magnificat anima mea
Et exultavit spiritus meus
Quia respexit humilitatem
Quia fecit mihi magna
Et misericordia
Fecit potentiam
Deposuit potentes
Esurientes implevit bonis
Suscepit Israel
Sicut locutus est
Gloria Patri
Sicut erat in principio

Hernando Franco
(1532-1585)

Canciones Populares [Argentina]

Quién te amaba ya se va
Una pena nuevamente
La cuartelera
Lloraré
Cañaveral

Carlos Guastavino
(1912-2000)

Communion from *La messe Québécoise* [Canada]

Caitlin Bradley, soprano

Pierick Houdy
(b. 1929)

7 Haikú [Mexico]

Voy a caballo
Sobre el arrozal
Pongo a la luna
Un murciélagos
Veloz la rana
Niebla del alba
Vuelan hermosas

Jorge Córdoba
(b. 1953)

Two French Choruses from *The Lark* [USA]

Spring Song
Soldier's Song

Leonard Bernstein
(1916-1990)

Fiona Blackburn, alto

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PROGRAMME
(continued)

Pilgrims' Hymn [USA]		Stephen Paulus (b. 1949)
Missa de Réquiem [Brazil] Requiem Kyrie Sanctus et Benedictus Libera me		Henrique Oswald (1852-1931)
Two Kiskatinaw Songs [Canada] Lure Net Maker's Song		Sid Robinovitch (b. 1942)
A Boy and a Girl [USA]		Eric Whitacre (b. 1970)
Huella Argentina [Argentina]		Julian Aguirre (1868-1924)
Le pont Mirabeau [Canada]		Lionel Daunais (1902-1982)
Retorna [Cuba]		Sindo Garay (1867-1968)
El Bodeguero [Cuba]		Richard Egües (1924-2006)

PROGRAMME NOTES & TEXTS

Music of the Americas celebrates some of the wonderful choral traditions of North and South America, including Canadian, American, Mexican, Cuban, Brazilian and Argentinian. There is repertoire both old and new, sacred and secular, in Latin, English, French, Spanish and (maybe) Portuguese.

Electo Silva Misa Caribeña

We open with two movements from the *Misa Caribeña* by the Cuban composer Electo Silva, written in the colourful Havana idiom. Silva is one of the patriarchs of Cuban choral music - a composer, arranger, conductor and founder of the outstanding chamber choir *Orpheón Santiago*.

Kyrie

Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

Sanctus

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Holy, Holy, Holy
Lord God of Hosts.
Heaven and earth are filled with Thy glory.
Hosanna in the highest.

Hernando Franco *Magnificat Secundi Toni Mexico 17th century*

Probably the oldest choral tradition in the Americas is in Mexico City, where Hernando Franco was chapelmaster of the Cathedral during the 1500's, composing music fully equal in skill and inspiration to that of Spaniards of his time like Victoria and Morales. Franco wrote a full set (sixteen) of these *Magnificat* settings, two in each mode. In typical Renaissance manner, this *Magnificat* on the second tone alternates verses between polyphony and plainchant.

Magnificat anima mea Dominum.

Et exultavit spiritus meus
in Deo salutari meo.

Quia respexit humilitatem
ancillæ suæ: Ecce enim ex hoc,
Beatam me dicent omnes generationes.

Quia fecit mihi magna
qui potens est
et sanctum nomen ejus

Et misericordia ejus a progenie
in progenies timentibus eum.

Fecit potentiam in bracchio suo:
dispersit superbos
mente cordis sui.

Deposuit potentes de sede
et exaltavit humiles.

Esurientes implevit bonis:
et divites dimisit inanes.

Suscepit Israel puerum suum,
recordatus misericordiæ suæ.

Sicut locutus est ad patres nostros,
Abraham et semini ejus in sæcula.

Gloria Patri,
et Filio, et Spiritui Sancto.

Sicut erat in principio, et nunc,
et semper, et in sæcula sæculorum, Amen.

My soul magnifies the Lord.

And my spirit has rejoiced
in God my saviour.

For he has regarded the low estate
of his handmaiden: For behold,
all generations shall call me blessed.

For he who is mighty
has done great things to me
and holy is his name.

And his mercy is on them who
fear him from generation to generation.

He has shown strength with his arm;
he has scattered the proud,
even the arrogant of heart.

He has deposed the mighty from their seats,
and exalted the humble.

The hungry he has filled with good things,
and the rich he has sent empty away.

He has helped his servant Israel,
in remembrance of his mercy.

As it was spoken to our fathers,
to Abraham and his seed for ever.

Glory be to the Father,
and to the Son, and to the Holy Spirit.

As it was in the beginning, is now,
and ever shall be, world without end, Amen.

Carlos Guastavino *Canciones Populares*

Carlos Guastavino was a beloved 20th century Argentinian composer. He was sometimes called the 'Buenos Aires Schubert' because of the many outstanding songs and choruses he wrote. His *Canciones Populares* are romantic in style and character, imbued with the colour and rhythms of South American folk music.

Quién te amaba ya se va

Quién te amaba ya se va
supuesto que otro es venido.
se acabarán tus tormentos
ya se va tu aborrecido!

Ya se va tu aborrecido,
para nunca más volver.
Cuando hay arrepentimiento
se va a la tumba por él!

One who loved you has gone

One who loved you has gone,
suppose another comes along.
Your torments will be over,
your abhorrence long gone!

Your abhorrence long gone,
never to return again.
Even when there is repentance,
away to the tomb with him!

Una pena nuevamente

Una pena nuevamente
me está quitando la vida.
El remedio es olvidar
y el remedio se me olvida.

A mi todos me aconsejan,
y me obligan que te diga
que tu mucha ingratitud
me está quitando la vida

Si quiero querer y olvidar
qué pasión será la mía,
te quisiera aborrecer,
y el remedio se me olvida.

La Cuartelera

Somos los artilleros
que a la par del cañón
echan rodilla en tierra los
que a la guerra van con valor.

Es que ha sonado el clarín
Allá voy a luchar
porque a nuestra bandera
mano extranjera la quiere arriar.

Cuando detrás de los cerros
alumbre el sol,
la zamba cuartelera
a esta bandera veré flamear.

Lloraré

Lloraré toda la vida
si la que amo tiene dueño.
Lloraré en un silencio profundo;
Lloraré solo y triste en este mundo.

Cuando la muerte me lleve
por su camino de sombras,
el viento te ha de traer
esta zamba que te nombra.
Lloraré solo y triste en este mundo.

Cañaveral

Yo he visto un pájaro verde
bañarse en agua de rosa
y en su pico cristalino
un clavel quese deshoja.

Del tronco nace la rama
de la rama nace la hoja
y del centro de ella nace
un clavel quese deshoja.

Cañaveral, cañaveral,
cañita dulce del Tucumán,
yo por tu culpa
sufro mi mal.

Grief again

Grief again
is killing me.
The remedy is to forget
and the remedy has forgotten me.

Everyone gives advice to me,
and compels me to tell you
that your great ingratitude
is killing me.

If I wish to love and to forget
what passion will be mine,
I should abhor you,
and the remedy has forgotten me.

The Barracks

We are the artillerymen
who, sharing the cannon,
throw to their knees those
who go to war with courage.

Since the bugle has sounded
I have to go there to fight
because foreigners want
to lower our flag.

When from behind hills
the sun rises brightly,
rushing from the barracks
this flag will I see blazing.

I will cry

I will cry all through life
if I must give up the one who loves me.
I will cry in deep silence;
I will cry alone and sad in this world.

When death takes me
down its road of shadows,
the wind will bring you
this samba that cries your name.
I will cry alone and sad in this world.

Cane field

I have seen a green bird
bathing in rose water
and in its crystalline beak
a carnation stripped of petals.

From the trunk comes the branch
from the branch comes the leaf
and from her centre comes
a carnation stripped of petals.

Cane field, cane field,
sweet little reed of the Tucumán,
because of you
I suffer so badly.

Pierick Houdy Communion

Pierick Houdy's pensive, exquisite *Communion* is from his Celtic-influenced mass, *La messe Québécoise*. Though born in France, Houdy came to Montreal in the early 1970's to take a position at Radio-Canada, the French-language arm of the CBC. Also a composer, Houdy was attracted by French-Canadian folk music. Surprised that no one else had thought of setting the texts of the mass in this style, he decided to do it himself. This lovely movement, though, has no words at all.

(no text)

Jorge Córdoba 7 Haikú

In 1992, Mexican composer Jorge Córdoba Valencia chose ancient Japanese poems for these 7 Haikú. They were written to Spanish translations by José Vicente Anaya which retain the originals' brevity and imagery but not, of course, the characteristic 5-7-5 syllable count. Córdoba is a distinguished composer, conductor and champion of Mexican music. Just as many Japanese arts and foods are small, delicate and perfect, so are these brief pieces, creating a rather impressionistic atmosphere.

Voy a caballo
mi sombra va temblando
allá en el fondo.

On the horse
my shadow shakes
crouching down.

Sukumiyukuya
umani kooru
Kagebooshi

Matsuo Basho (1644-1694)

Sobre el arrozal
caen flores del cerezo:
cielo estrellado.

Upon the rice field
cherry blossoms fall:
starry sky.

Yosa Buson (1716-1784)

Pongo a la luna
entre ramas de pinos
(según me mueva)

I hang the moon
on various pine branches
(just by moving)

Tachibana Hokushi (1665-1718)

Un murciélagó
que vuela entre la noche
es ruido oscuro

A bat
flying in the night
is dark noise

Koomori no
tobu oto kurashi
yabu no naka

Masaoka Shiki (1867-1902)

Veloz la rana
al veijo estanque cae:
chasquido de agua.

Quickly the frog
falls into the old pond:
the silence of water.

Furu ike ya
kawazu tobikomu
mizu no oto

Matsuo Basho (1644-1694)

Niebla del alba,
como un sueño borroso
la gente pasa

Morning mist,
like a blurred dream
of people passing

Asagiri ya
e ni kaku yume no
hito doori

Yosa Buson (1716-1784)

Vuelan hermosas
las flores derribadas?
son mariposas!

A falling flower
returns to its branch?
A butterfly!

Rakkaedani
kaeruto mireba
kochoo kana!

Arakida Moritake (1473-1549)

please turn page quietly

Leonard Bernstein Two French Choruses from The Lark

These are two of the *French Choruses* written by Leonard Bernstein as incidental music for Lillian Hellmann's play about Joan of Arc, *The Lark*. (He also wrote a number of *Latin Choruses*.) The first, *Spring Song*, borrows the main motive from a secular Renaissance chanson which celebrates the return of spring. This dancing theme combines with a more church-derived melody to the words "Laudate Dominum (Praise the Lord), Alleluia, Amen". The second, *Soldier's Song*, is a rousing marching song, full of wordplay on Jeanne d'Arc's name.

Spring Song

Revecy venir le printemps.
Laudate Dominum Alleluia.

Here comes Spring again!
Praise the Lord! Alleluia.

Soldier's Song

Vive la Jeanne, la jolie Jeanne
Jolie, jolou, jola la la,

Long live Joan, the pretty Joan
The pretty, witty one.

INTERMISSION

Stephen Paulus Pilgrims' Hymn

This haunting *Pilgrims' Hymn* by Minnesotan composer Stephen Paulus is from his church opera *The Three Hermits*, which is based on a "story of grace and humility" from Tolstoy. The librettist, Michael Dennis Browne, explains how this finale hymn of the opera came to be:

"With the exception of the last two verses in the opera, almost all the words which the pilgrims sing are taken from the Russian Orthodox liturgy. It had always been my intention to close the work with some original hymn words, based on the verses from the sixth chapter of Matthew which form the epigraph to the work. When I heard Stephen's deeply stirring setting of the evening hymn which closes the second scene, I proposed to him that I re-write my provisional words to match the meter of this setting and that the melody might conceivably return at the conclusion of the piece. He was willing to entertain this possibility and so it proved - the melody returns, now in a new key, the "Thee" and the "Thou" have become "You," and in this way we modern pilgrims are linked to those of another time and place, who sing, at the end of the work as at the beginning, a song of homage, praise, and love to God."



Sun Life Community Outreach Program

Sun Life Financial is pleased to provide a Community Outreach Program through which the concerts of the Vancouver Chamber Choir are made available to hundreds of people with health related disabilities. Non-profit organizations involved with community health join with the Vancouver Chamber Choir to help distribute tickets. For more information on this program or to register your organization, please call the Vancouver Chamber Choir office at 604-738-6822 and speak with Violet Goosen.

Even before we call on Your name
To ask You, O God,
When we seek for the words to glorify You,
You hear our prayer.
Unceasing love, O unceasing love,
Surpassing all we know.

Glory to the Father,
And to the Son,
And to the Holy Spirit.

Even with darkness sealing us in,
We breathe Your name,
And through all the days that follow so fast,
We trust in You;
Endless Your grace, O endless Your grace,
Beyond all mortal dream.

Both now and for ever,
And unto ages and ages,
Amen.

Michael Dennis Browne

Henrique Oswald Requiem and Sanctus

There is very little 19th century music from South America heard in concerts today. But we have found these beautiful excerpts from a Romantic era *Missa de Réquiem* by Brazilian composer Henrique Oswald. This composer was born in Brazil but soon returned to Europe, where he studied piano and composition. He lived for many years in Florence, where he taught at the Musical Institute, met Liszt and Brahms and was influenced by French, Italian and German culture. In 1902 he won the piano composition contest of the Parisian newspaper *Le Figaro*, competing with 600 other composers. Back in Brazil by 1903, he played a very important role as the teacher of two generations of composers and piano players.

Introit et Kyrie

Requiem æternam dona eis, Domine:
et lux perpetua luceat eis.

Te decet hymnus Deus in Zion:
et tibi redetur votum in Jerusalem:
exaudi orationem meam:
ad te omnis caro veniet.

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Rest eternal give them, O Lord:
and let perpetual light shine upon them.
A hymn, O Gód, becomes you in Zion:
and a vow shall be given you in Jerusalem:
hear my prayer,
all flesh shall come to you.

Lord, have mercy on us.

Christ, have mercy on us.

Lord, have mercy on us.

Sanctus and Benedictus

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Benedictus qui venit in nomine Domini.
Osanna in excelsis.

Holy, Holy, Holy
Lord God of Hosts.
Filled are heaven and earth with your glory.
Hosanna in the highest.

Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

Libera Me

Libera me, Domine, de morte æterna,
in die illa tremenda:
Quando cœli movendi sunt et terra:
dum veneris judicare sæculum per ignem.

Tremens factus sum ego,
et timeo, dum discussio venerit
atque ventura ira.

Quando cœli movendi sunt
et terra:
Dies illa, dies irae,
calamitatis et miseriæ,
dies magna et amara valde.
Dum veneris judicare
sæculum per ignem.

Requiem æternam dona eis, Domine:
et lux perpetua luceat eis.
Cum sanctis tuis in æternum,
quia pius es.

Libera me...

Kyrie...

Deliver me, Lord, from eternal death
on that awful day:
When the heavens shall be moved and the earth:
when you shall come to judge the world by fire.

Trembling has laid hold on me,
and I fear, your wrath shall descend on the earth
and bring all flesh to desolation.

when the heavens and the earth
shall be moved:
O that day, that day of wrath,
of sore distress and of all wretchedness,
that great and exceeding bitter day,
when Thou shalt come
to judge the world by fire.

Rest eternal give them, O Lord:
and let perpetual light shine upon them.
With thy saints forever,
for thou art merciful.

please turn page quietly

Sid Robinovitch Two Kiskatinaw Songs

These *Two Kiskatinaw Songs* were written especially to be sung by the Vancouver Chamber Choir on this Western Canada tour. Winnipeg composer Sid Robinovitch has chosen texts of Vancouver Island poet Susan Musgrave. These somewhat edgy poems - *Lure* and *Net Maker's Song* - give a flavour of native life near the Kiskatinaw River (a tributary of the Peace) which runs along the BC-Alberta border near Dawson Creek.

Lure

Earth place
Water place

Deep
Red
Overhanging mountain

Old fish-slaughter at
Root-Baking Place.

Half-fish
Land-locked salmon

Drift pile
Green
Gravelly river.
Cracked rocks in the
Old fish-cache.

Earth place
Other place

The fish die
The water is too deep.

Blood
Dark
Falling-Away Mountain
Fish-eye feeds the
White bird

Lay bones around his heart

Net Maker's Song

Bindweed bind
The little fish

Bind the witch.

Bind the crooked woman,
The bent man.

Bind the hunched-up
Humpback salmon

Bind the sea.

Bindweed bind
The hunting moon

Bind the stars.
Bind the hollow mountain,

The dry stream.

Bind the backed-up

Broken water

Bind the sky.

Bindweed bind
My father's house

Bind the axe.

Bind the fallen arrow,
The bone point.

Bind my dried-up
Deadhand sister

Bind the skull.

Bind my dried-up
Deadhand sister

Bind the backed-up
Broken water

Bind the hunched-up
Humpback salmon

Bind the witch.

Susan Musgrave

Eric Whitacre A Boy and a Girl

American choral wunderkind Eric Whitacre is represented by *A Boy and a Girl*, a setting of a “tender, delicate, exquisite poem” by Mexican author Octavio Paz, a favourite poet of Whitacre’s. The composer usually prefers to work with translations of the original Spanish poems.

Stretched out on the grass,
a boy and a girl,
savoring their oranges,
giving their kisses like waves exchanging foam.
Stretched out on the beach,

a boy and a girl,
savoring their limes,
giving their kisses like clouds exchanging foam.

Stretched out underground,
a boy and a girl,
Saying nothing,
never kissing,
giving silence for silence.

Julián Aguirre Huella Argentina

Huella Argentina is an infectious rhythmic piece without words arranged for the Vancouver Chamber Choir in the style of the Swingle Singers by our own former singer (and former Argentinian) Fabiana Katz. Julián Aguirre was a late 19th century Argentine pianist who studied in Madrid but returned to Buenos Aires to contribute a wealth of song in a nationalist style, often based on Creole melodic sources.

(no text)

Lionel Daunais Le pont Mirabeau

Le pont Mirabeau is a famous poem by the early 20th century surrealist French poet Guillaume Apollinaire. Here it has been set to music by the distinguished Montreal musician Lionel Daunais, one of the greatest contributors to French-Canadian choral music. The Mirabeau bridge spans the Seine in Paris. Undoubtedly many disillusioned lovers, like the poet, have leaned over its railings and seen their own sorrows in the river's inexorable flow.

Sous le pont Mirabeau coule la Seine
Et nos amours
Faut-il qu'il m'en souvienne
La joie venait toujours après la peine

Vienne la nuit sonne l'heure
Les jours s'en vont je demeure.

L'amour s'en va comme cett' eau courante
L'amour s'en va
Comme la vie est lente
Et comme l'Espérance est violente

Vienne la nuit sonne l'heure
Les jours s'en vont je demeure.

Passent les jours et passent les semaines
Ni temps passé
Ni les amours reviennent
Sous le pont Mirabeau coule la Seine

Vienne la nuit sonne l'heure
Les jours s'en vont je demeure.

Under the Mirabeau Bridge the Seine flows
And our love
Reminding me again
How joy always came after pain

Night comes, the hour is struck
The days go by, I remain

Love slips by like this water
Love slips by
How slow life seems
And how hope is violent

Night comes, the hour is struck
The days go by, I remain

The days pass, the weeks pass
Neither time passed
Nor love comes back again.
Under the Mirabeau Bridge flows the Seine

Night comes, the hour is struck
The days go by, I remain

Guillaume Apollinaire



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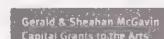
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Sindo Garay Retorna / Richard Egües El Bodeguero

Retorna is one of the greatest hits of the great bolero composer Sindo Garay, whom Federico García Lorca once dubbed the "Grand Pharaoh of Cuba". Cuban flautist Richard Egües played for three decades in the famous charanga ensemble *Orquesta Aragón*. His popular *El Bodeguero* reflects the unique spirit of Cuban popular music, at the same time both passionate and ebullient. The choral arrangements are by José Vitier (*Retorna*) and Conrado Monier.

Retorna

Retorna vida mia si,
Retorna vida quete espero si,
con una indescriptible sed de amour.
Retorna vuelve pronto a calmarme
que me muero si
Presto no mitigas mi dolor.

A commover tu corazón no alcanzo
no como puedo vivir lejos de ti
tan sólo me consuela la esperanza
porque ella vive eternamente en mi

El Bodeguero

El bodeguero siempre está
entre frijoles y cha cha chá.

Siempre en su casa presente está
el bodeguero y el cha cha chá
Vete a la esquina y lo verás,
que atento siempre te servira.

Anda enseguida correte alla,
que con la plata lo encontrarás
del otro lado del mostrador
muy complaciente y servidor,

Bodeguero que sucede,
porque tan contento está,
yo creo que es consecuencia,
de lo que en moda está

El bodeguero bailando va,
y en la bodega se baila así,
entre frijoles papa y aji,
el nuevo ritmo del cha cha chá,

A no quiere!
Toma chocolate!
Pagalo que debe!

Return

Return my life,
restore hope to me, consumed
with an indescribable thirst for love.
Return quickly to calm me,
for I will surely die
if you don't ease my pain.

I can't move your heart,
I can't live without you;
I'm sustained only by the hope
which dwells eternally within me.

The Grocer

The grocer is always there
between the beans and the cha-cha-cha.

He is always there in his store,
the grocer and his cha-cha-cha.
Go to the corner and you'll see him
and, ever courteous, he will serve you.

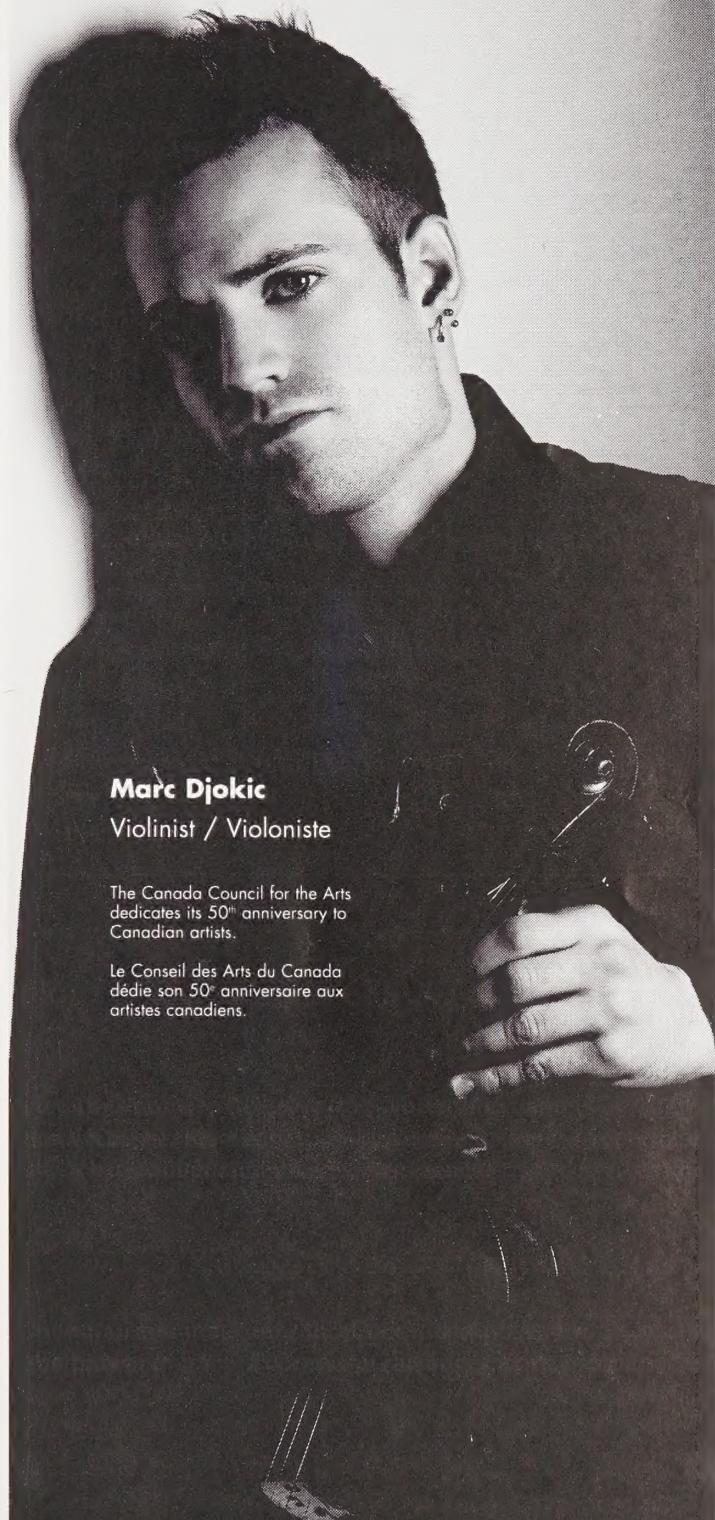
Run quickly there and
you'll see him with his money
on the other side of the counter
so kind and helpful.

Grocer, what's going on,
why are you so happy?
I think perhaps it is because
of the latest fashion.

The grocer is dancing,
around the shop he does his dance,
there among the beans and potatoes -
the new rhythm of the cha-cha-cha.

He never stops!
Take a chocolate!
Pay what you owe!

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Earth Chants A second volume of choral music by outstanding Canadian composer Imant Raminsh. It includes the new SATB version of his *Missa Brevis in C Minor* for soprano, choir and orchestra, and also the virtuosic title set, *Earth Chants*.

Due West Volume II of the choral works of Stephen Chatman features special guests, oboist Roger Cole and pianist Linda Lee Thomas.

Due North Diverse choral works by popular Canadian composer Stephen Chatman.

Rise! Shine! Secular and sacred music by the Vancouver Chamber Choir's conductor, Jon Washburn.

Willan: An Apostrophe to the Heavenly Hosts Works from 1907 to 1963 – virtually Healey Willan's entire career. (Cassette only)

Beckwith: Harp of David • Weisgarber: Night The Choir is joined by soloist Bruce Pullan and the Purcell String Quartet with Wilmer Fawcett, double Bass.

A World Christmas A cultural feast commemorating the birth of Jesus: carols from China, Chile, the Czech Republic, England, Liberia and elsewhere, with Ed Henderson and the Worldfest Ensemble.

The Miracle of Christmas The Choir joins Ancient Cultures in colourful music from Central and South America and traditional Christmas Carols.



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The 10 concerts of the Vancouver Chamber Choir's 2006-2007 home season represent only a portion of our annual activities. In addition to regular season performances in the Vancouver area, the Choir gives workshops, produces recordings and presents award-winning educational programs. These endeavours would not be possible without the generosity of individuals, foundations, corporations and government cultural agencies. Their support gives life to the Vancouver Chamber Choir and we gratefully acknowledge them for their continuing support of fine choral music.

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